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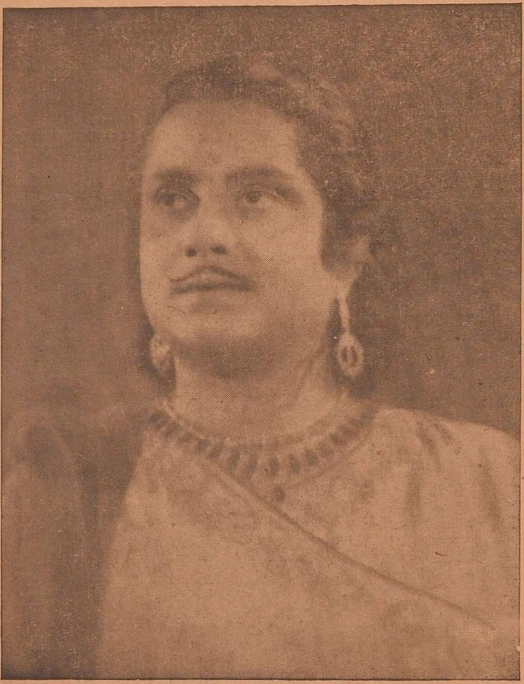
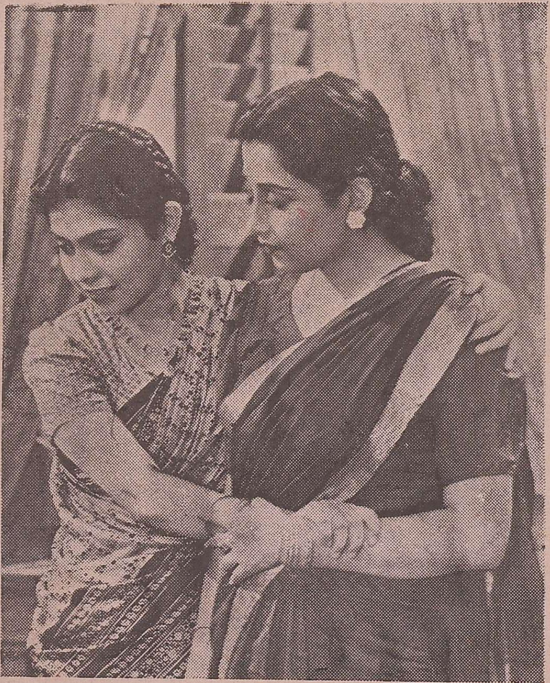


Honnappa Bhagavathar
in "*Gokuladasi*"

VARALAKSHMI & SARASWATHI IN "BHOJA" (Jai-Prakash Pictures)



BHARATHI DEVI
AND
SUMITRA DEVI
IN
**"OONCH NEECH"**
*(New Theaters Ltd.)*

T. R. Mahalingam and Mangalam in *Demon Land.*

PICTURPOST
The National Journal with Universal Appeal

*Editor:* N. SRINIVAS, M. A.

Vol. VI 15th JULY, 1948 No. 5

# STRIKES IN STUDIOS

The studio workers, in recent months have struck work at least twice. It looks as though, that this general epidemic has contaminated even our studios as well. We honestly feel that this strike is not only ill-timed but also ill-advised.

We are of opinion that the present times are not conducive for any strikes on the part of the studio workers. The studios in the city are at present suffering from a period of extreme depression having no work at all. In each studio, hardly one picture is being produced and it should be apparent even for a man in the street that the studios are now hardly in affluent circumstances. Should the present period of depression continue for some more time, most of the studios may have to close down. The problem now is how to keep the studios alive instead of hastening a close-down by hasty and ill-advised strikes.

Is it not the duty of the studio-workers who have been a part of the machinery to keep the studios going? They have been all these days fed by the studios and to

now, to hasten the doomsday by hasty strikes is to cut the root of their very existence. What one naturally expects the studio workers to do is to offer their hearty co-operation and be reasonable in their demands.

We do realise that the workers who sweat and toil, should be paid adequately. But when there is no money even to pay the salaries regularly each month, how is it humanly possible for the studio owners to pay more? The workers should also realise that in all the studios retrenchment is practically a certainty. There is no use protesting against a reduction of unwanted staff for nowhere more men are entertained when there is work only for a few. Should the workers realise the present deplorable condition of the studios and restrict their demands to normal wages, with of course such increases as the present living conditions warrant, they will be doing a lot to keep the studios going in these dark days.

From what we understand there has been a general increase in the salary and wages of the staff of the city studios. It is amazing therefore that there should be any strike at all. It is a public secret that in Gemini the staff is paid amply. In the Sobhanachala Studios the basic wage of a labourer is more than what is paid in any other studio. Pragati Studios have always been reasonable to satisfy the demands of the staff. Newtone Studios stand in the unique position of being managed by technicians who are themselves workers and will therefore be the last studio to stand against any just and reasonable demands of the staff. All things therefore point out that the studio workers must be a contended lot and if

A sensational sequence in *Demon Land*

instead of loyally working for the prosperity of the studios, the workers go on strike, we can reasonably presume that either the demands of the workers are unreasonable or their leadership is in wrong hands.

We are rather inclined to blame the leaders of the labour organisations than the labourers themselves. The labourers most of whom are illiterate seldom know their mind and are easily exploited by the leaders who seek notoriety at the cost and expense of the poor labourer. The labour leaders in many cases are bent more upon paralysing the industries than really aiming at the welfare of the labourers. It is a sad commentary on the labour leaders that most of the recent

R. Balasubramanyam in "*Demon Land*"

strikes have collapsed leaving the condition of the labourers much worse than what it had been before the commencement of the strikes.

It is of course creditable for cine workers to have a union but it is not creditable for them to have an outsider as their President. These outsiders have no knowledge of either the condition of the labourers or the conditions of the Industry in which the labourers work. They are professional agitators, who know how to make empty speeches without any knowledge of the ins and outs of any Industry. How nice and appropriate it would have been for the cine workers to elect a President from one among their own ranks—one who knows their sufferings, one who knows the condition of the studios and one who knows the studio owners to well. It is time the cine workers realise that a President chosen from and among their own ranks is any day a better choice than a rank-outsider who is ignorant of the Industry and one who cannot by any means be expected to have the interests of the workers at heart, as much as a co-worker.

We have however one suggestion to make. The wages and salaries in almost all the studios vary. It is desirable that there should be some sort of uniform standard in the salary and wages of all the studios. It does not mean that all the studios are placed in similar economic conditions. There are studios which produce their own pictures in addition to hiring out to outsiders. There are studios which only hire and don't produce themselves. There are also studios which have made a lot of money and there are studios which struggle for their existence. It is therefore an impossibility to apply a uniform standard of salary and wages for all the studios of the city. It is better to classify the studios into several grades and then fix the standard of remuneration which a labourer should get.

Alternatively the studio workers may have their representatives in the management studios to watch their interests. When the studios make money the studio owners may be made to give a reasonable bonus. Profit sharing will make the workers take a keen interest in the reputation and quality of work turned in a studio and we cannot think of a better "way out" which had worked miracles in the labour world of the west and will no doubt establish a spirit of cordiality and goodwill among the studio-owners and the workers in the film industry as well. We believe that this is also the long-range policy of the Government of India.

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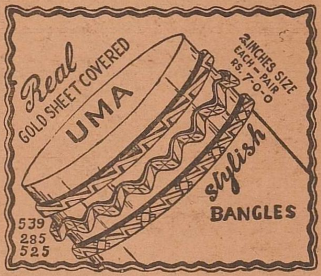


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# Matters ★ ★ ★ That ★ ★ ★ Matter

## DURATION OF CINEMA SHOWS IN CITY

### To Be Limited To 3 Hours

T. S. Avinasilingam Chettiar, Education Minister, addressing the Southern India Film Chamber of Commerce on July 3rd, revealed that the Cinema proprietors in the city would be notified shortly, that the duration of every show should be three hours including the intsructional short.

T. S. AVANASILINGAM
Minister for Education

He said that the Film Censor Board had recommended, that the length of every show should be three hours including the instructional short. He said that the Film Censor Board had recommended that the length of every picture should be 14,000 feet and wanted the producers to take note of this fact.

The Minister appealed to film producers to produce purposeful and instructional pictures so as to make their boys and girls —future citizens—stronger, nobler, daring and at the same time devoted to the country.

At the meeting, a suggestion was made to make the films, produced in connection with the Independence Day Celebrations and dealing with Gandhiji's life, national property. The Minister appreciated the suggestion and promised to move the matter with the Government of India.

K. Subramanyam on behalf of the Southern India Film Chamber of Commerce welcomed the Minister.

T. S. Avinashilingam Chettiar, said that the film industry was important not only because of the large amount of money invested and the large number of technicians, artists and others employed in that industry but also because of "the great influence that it can play upon the large

masses of the population". There were about 135 producers and during the last three years nearly 127 films had been produced at an average cost of Rs. 3 to 6 lakhs. There were nearly 780 cinema house in the province and normally 3 to 4 lakhs of people visited these cinemas every week. This would clearly indicate the influence the cinema was wielding on the public and therefore he appealed to the producers to produce films contributing towards "the moral, material and social well-being of the people." He made a special appeal to produce films that could make the boys and girls—the future citizens—stronger, nobler, daring and at the same time devoted to the country.

The Minister referred to social pictures produced and said: "There can be films which can supply the highest entertainment and yet not be vulgar, which can be exceedingly interesting and supply relaxation to a tired mind but at the same time be inspiring with high ideals, which can be full of jokes and humour but at the same time without low vulgarity." In this regard, he suggested positive thinking and planning. He also deplored the oft-repeated complaints that films with high ideals and no vulgarity rarely yielded profits and said that perhaps only for this reason, the West Bengal Government was introducing legislative measures for controlling production, exhibition and distribution of films in that Province besides scrutinising the theme of every film.

The Minister felt sure that for imparting high ideals, there would be willing cooperation, from those interested in the industry. "It is necessary that we must bring in a new national consciousness into the very important industry.

I only wish that all our producers will hereafter view their industry from national point of view and produce such films and in doing so they will be doing a lasting service to this country." the Minister emphasised. He then referred to the evil effects of obscene advertisements.

After the Minister's speech there was a discussion when various suggestions were put forward.

When one member suggested that obscene foreign films should be banned the Minister said that Government would certainly do so if a case was established.

To another suggestion the Minister said that they would consider awarding prizes to good educational films like the one they had instituted for best works in regional languages.

The Minister in answer to another question said that Government were considering forming a Central Library for Educational films with a view to distribute real and instructional educational films throughout the province.

Earlier the Minister, V. R. Rajaratnam Mudaliar, Commissioner of Police and others were entertained to tea.

## FILM INDUSTRY IN WEST BENGAL

### Legislation To Be Introduced

The West Bengal Government will shortly legislate measures for the control of the production, exhibition and the distribution of films in the province. Film studios will have to obtain licences and conform to the Factories Act regarding hours of work, employment, sanitary, hygienic and other requirements. The

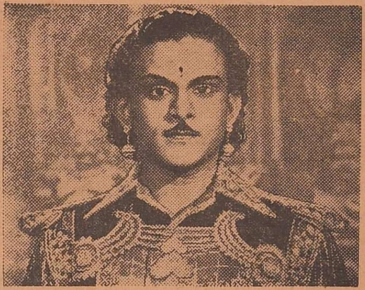
entire theme of a filme feature will require prior scrutiny by the Film Censor Board. The Government will also have the power to advise the industry and help it to produce instructive films for the entertainment and education of the people.

## LICENCE FOR FILM STORAGE

An ordinary meeting of the City Council was on 7th July, Dr. U. Krishna Rao the Mayor, presiding.

Interpellations were first taken up and in reply to a question asked by A. R. V. Achar, the Commissioner stated that there were 61 licensees in the City including the owners of theatres and studios authorised to store films.

In reply to supplementary questions on the subject, the Commissioner said that there were applications for licence for storing films which had been refused. Only those applicants who satisfied the required conditions had been granted licences. The City Fire Officer had to certify that the premises were fit for the storage of films, before a licence was issued. This condition did not exist in 1946-47. Persons found to store films without licence had been prosecuted. It was not possible for the Corporation staff to find out whether film had been stored in any unauthorised place. But the Corporation had suggested to the Government that in every case a film was released, the name of the person or firm through whom it had been released should be intimated to the Corporation so that an effective check could be maintained. Only one case of stocking films in transit in unlicensed premises had come to the notice of the Corporation and the person concerned had been prosecuted.



T. R. Mahalingam in *Demon Land*

A member suggested that the rules might be amended so as to bring films in transit also under proper storage.

## RUSSIANS TREATED TO INDIAN MUSIC & FILMS

Fresh ground in Indo-Russian relations was broken in Moscow, on 29th June, when the Soviet Society for Cultural Relations with foreign countries held a special "India Evening" with a programme of Indian music and films.

One hundred, selected Russian guests were present including several front-rank authors, poets, musicians sculptors, film actors and producers. All sat with rapt attention for three hours, at the end of which Russian representatives made speeches praising Indian art and the country's high traditions of culture and civilisation. They said they were particularly impressed with India's temple architecture and the subtlety and nimbleness of Indian music.

The Indian Ambassador, Mrs. Pandit, in a speech, said. "It is important for India and the Soviet to be interpreted to one

another on the cultural plane, and for this reason we have welcomed the interest shown in many forms of our cultural life by the people of your great country.

"During our short stay here, we have been impressed with the cultural effort of the Soviet Union. Your literature, art, theatre and above all your ballet have been greatly appreciated by us and we have specially admitted the way in which they have been placed within the people's reach. This is also our endeavour because art, to be genuine, must derive its original inspiration from the people and later in its perfected form return to them."

Both the music and films for the evening's programme were provided by Indian Embassy representation. An interesting feature was the recital of a famous Russian poetical composition called "Indian Ballad," the author of which recently received the Stalin Prize for Poetry and was one of the Soviet delegates to last year's Asian Relations Conference in Delhi.

## FREE FILM SHOWS FOR INVALIDS

### Work Of Unique Humanitarian Organization In U.S.

A unique humanitarian organization, the Volunteer Film Association, has been providing entertainment in the form of motion pictures for shut-ins in St. Louis, Missouri, for the past nine years. The organization, which last year conducted 1,670 showings to invalids in their homes and institutions, was started in 1939 with 59 members, two films and a single projector.

To-day, the organization has 627 members, a large film library and ten projectors. The majority of its members render financial assistance to the group, while others act as exhibitors, going in teams of two into homes and hospitals to show the films.

All the films are carefully selected with the physical condition of the patients always taken into consideration. A special committee of the association works with physicians, social workers, hospitals and social agencies to find shut-ins who will benefit from the service, and another technical training committee gives instruction in film projection to new volunters.

The organization was founded by a St. Louis resident, Miss Marjorie Lang, who has been an invalid herself for 19 years. At present, she is preparing an outline of the association's experience in response to numerous requests from people in other cities in the United States who want to start similar services.

Although the Volunteer Film Association was the first agency to bring motion pictures to patients in private hospitals and in their homes, the use of films as a planned, therapeutic activity was widely recognized duing World War II. In most military hospitals throughout the United States, films are used both for their entertainment value and for the rehabilitation of psychologically and physicaliy handicapped veterans.

—USIS.

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# THE UNITED NATIONS IN FILMS

*(Here is a list of short films which educate and instruct both the adult and the student. Both the Central and Provincial Governments may get in touch with the makers of these films and show them in our theatres which are now compelled to show " Instructional films " at each and every show. In the list are also films ,which can aid considerably the " Visual Education Scheme " sponsored by the Government.*—Ed.)

In this listing, the United Nations Film Board decided that priority should be given to these subjects : films on the United Nations generally, including political, social, and economic problems and life and conditions in various countries ; films on health, including hygiene, child care, disease prevention, and first aid ; films on agriculture, including farming methods, soil conservation, forestry and fisheries ; and films on nutrition, including food preparation and preservation, dietetics, and similar topics. Further listings in these categories will be published in future. For a film to be listed here does not necessarily mean that it is sponsored by the United Nations or that the organisation will obtain prints on request. It merely indicates that such a film exists and is available to the public. For more detailed information, one should address the company which produced the film or which distributes it in its country of origin.

## UNITED NATIONS
### Work Of The Organisations:

*Charter of the United Nations.*—UK, Central Office of Information, London, W. I., UK. 1947—20 min., sd., b & w., 16 mm. and 35 mm. A description of the organizations set up to carry out the functions of United Nations as laid down by the Charter. English.

*Clearing the Way.*—United Nations Department of Public Information, Lake Success, New York—1948. 40 min., sd., b & w; 16 mm. The selection and clearing of the site for U. N. Headquarters in New York and the work of the international group of architects in designing the buildings. English.

*Maps, We Live By.*—United Nations Department of Public Information, Lake Success, New York, 1948. 18 min., sd., b & w., 16 mm. The development of world mapping and the role maps play in international affairs. English. French. Spanish.

*Now the Peace.*—(Discussion Trailer)—National Film Board of Canada, Ottawa, Canada Also: Canada House. London, SW. 1, 5 min., sd., b & w., 16 mm., and 35 mm. Discussion points on the need for international thinking and co-operation to achieve enduring peace. English and French.

*San Fransisco.*—U.S.A., Office of Information and Education, Department of State, Washington 25, D. C. 20 min., sd., b & w., 35 mm. and 16 mm. A story of the San Francisco Conference and diagrams of the structure of United Nations, English.

*The Peoples' Charter.*—United Nations Department of Public Information, Lake Success, New York, 1948. 18 min., sd,, b & w., 16 mm. The birth of United Nations, its aims and its relationship to the peoples of the world. English. (Brandon Films Incorporated, 1600 Broadway, New York 19, NY). French, Spanish.

## Specialized Agencies:

*Common Concern.*—Canada, National Film Board of Canada. Ottawa, Canada; also Canada House, London, S. W. 1., U. K. 20 min. sd., b & w., 35 mm. and 16 mm. An exposition of the world food plan developed by Food and Agricultural Organization (FAO). English (Brandon Films Incorporated, 1600 Broadway, New York 19, N.Y., U.S.A.).

*The World is Rich.*—Central Office of Information, London W.1, U.K. '47, 50 min:, sd.. b & w., 16 mm. and 35 mm. The world food situation to-day; the shortage of food caused through war, backwardness of many countries, floods, and droughts. A description of the plans of FAO for the permanent improvement of farming throughout the world, English.

*World of Plenty.*—Central Office of Information, London W.1., U. K. '43. 45 min., sd., b & w., 35 mm. and 16 mm. (Three parts of 15 min. each: "Food as it was", "Food As It Is" and "Food as it might be") The world food situation of the past, present and future. Food production, its uneven distribution and waste in peace time, the control made necessary by war, and the necessity for world planning after the war, with special reference to the potential mission of FAO, English.

*ILO.*—National Film Board of Canada, Ottawa, Canada, Also: Canada House, London, S. W. 1., UK. '47. 9 min., sd,, b & w., 35 mm. and 16 mm. The function and set up of the International Labour Office. A practical demonstration of international co-operation for human welfare, English.

*Children of the Ruins.*—Central Office of Information, London W.1., U.K. '47 11 min., sd., b & w., 35 mm. The need for rehabilitation and re-education for children in the war-devastated areas, with reference to the task of UNESCO, English.

*Hungry Minds.*—National Film Board of Canada, Ottawa, Canada, Also: Canada House, London, S,W.1, U.K. '48. 11 min., sd., b & w., 35 mm. and 19 mm. The need for rehabilitation and re-education of children in war-devastated areas. English (Brandon Films Incorporated 1900 Broadway, New York, NY). French.

*Seeds of Destiny.*—U. S. A., UNRRA—Apply United Nations Department of Public Information, Films and Visual Information Division, Lake Success, New York—'45. 20 min., sd., b & w., 35 mm. and 16 mm. The famine, upheaval, and disease of postwar Europe, with special emphasis on the devastating effect on the children. Unhappy, hungry, cold children may turn into Hitlers, Mussolinis, and Tojos of the future unless the task of providing food, clothing, shelter, and medical care begun by UNRRA is

continued. Winner of 1947 Academy Award. English (Films of the Nations Inc., 55 West, 45 St., New York, 19, NY.

### Social:

*Boundary Lines.*—International Film Foundation, Inc., Suite 1000, 1600 Broadway, New York, 19, NY., USA. 10 min., sd., color, 16 mm. and 85 mm. Taking the theme that a line is what we make it—it is only an idea—the film calls attention to the various imaginary lines which divide people from one another, and endeavours to show that the distinctions thus emphasized have no reality. English.

*Brotherhood of Man.*—United Productions of America, 1558 Vine Street, Hollywood 28, California, '46. 10 min.. sound, colour, 16 mm. Animated colour cartoon based on the book " Races of Mankind " by Ruth Benedict and Gene Weltfish. The scientific facts of the basic likeness of all peoples. English (Brandon Films Incorporated, 1600 Broadway, New York 19).

*Cummington Story.*—U. S. A., Office of Information and Education Department of State, Washington 25, D. C. '45. 20 min., sd., b & w., 16 mm. and 35 mm. The story of a group of refugees who came to New England Town of Cummington. An attack on insularity and intolerance. English.

### Transport and Communications:

*Our Shrinking World.*—U. S. A., Young America Films Inc., 18 E, 41 St., New York 17, NY, '46. 10 min., sd., b & w., 16 mm. Development of many phases of tranpsortation and communication through the ages, with emphasis on the problems of the peoples of the world living closely together. English.

*Searchlight on the Nations.*—United Nations Department of Public Information, Films and Visual Information Dn., Lake Success, New York, NY. '47. 18 min., sd., b & w., 16 mm. The new significance of "freedom of Information" and the part played by the communications systems of the world in bringing the work of United Nations to the people. English, French and Spanish.

[*To be continued*]

***Picture on Cover***

**Honnappa Baghavathar & B. S. Saroja**

In ARKAYS PICTURE "*Deva Manohari*"

*Direction*: **A. T. KRISHNASWAMI**

*Studio*: **PRAGATHI**

# Children's Films Popular But Bring no Profits

J. Arthur Rank, head of the British £50,000,000 film empire, is expected to announce shortly that America is going to take a class of film in which Britain has won world-wide supremacy, but which brings no profits—the children's film.

To make them, British film teams are ranging the world from Lapland to Basutoland. from Australia to Canada.

Already children's films are extensively shown in Australia, New Zealand, South Africa and Canada. Provided with sub-titles in the language of the country in which they are being shown, they are proving "hits" in many European countries, and are welcomed in Syria and the Lebanon. But still they make no profit.

"They are sold at very low prices". an official of the Rank organisation explained. "It would take a great deal of money from many more countries to recoup on these pictures".

Actually Rank never intended to make money from them.

## Children's Cinema Clubs

Five years ago, children's cinema clubs, with a Saturday morning film shown for 6d or less. were started in his extensive Odeon and Gaument circuits.

Now there are 395 clubs with a membership of nearly half-a million children between the ages of seven and fourteen.

Rank realised there was a dearth of suitable films to entertain the children. So he created his non-profit making Children's Entertainment Films department—so non-profit making that it is substantially subsidised.

He put a world famous expert Mary Field, in charge and gave her the guidance of an advisory council composed of enthusiasts in youth and social work.

Department and council choose the scripts, which are then contracted out for the making. Studios outside the Rank organisation have their share in the work. This year's production programme, together with the running of the Children's clubs, will cost about £200,000.

## Made On The Spot

The reaction of children attending their Club shows has taught many lessons. Children like their shorts to have reason and commonsense; to be well-made and accurate. They like interesting and informative back ground and they like watching animals.

That is why fiim, where possible, are made "on the spot".

"BUSH CHRISTMAS", filmed in the Blue Mountains of Australia, was so great a success that adults have asked for it.

These films, with more action than talk, make an immediate appeal when sent abroad. That is why the world is now clamouring for them.—(Reuter).

# From Willow Tree To Wicket

## THERE'S MAGIC IN MAKING A BAT

*By* CDR. THOMAS WOODROOFFEE, R. N.

A couple of days ago. I hauled a very dusty cricket bag out of the attic. After digging down through layers of sweaters and pads and last year's socks. I at last ran my bat to earth and pulled it out of its green baize cover.

It was a heavily scarred old veteran, but to me it had always been just a piece of wood shaped like a bat. It fact I'd no idea at all of the artistry that had gone into its making—at least not until the other day when I got the chance of going round a place where bats are made.

I wouldn't exactly call it a factory, because that would give you the idea of jerky pistons and whizzing belts, with trees going in at one end and bats plopping out like cigarettes at the other. It was more of a workshop—almost a studio really, because every man working there was an artist.

### Buying the Trees

I suppose everybody knows that bats are made out of willow. But it has to a be particular kind of willow—the bat, or close-close-barked willow as some call it. And the best of it comes from East Anglia.

The manager of the works who showed me round buys all his willows himself. And that's a job which takes years to learn. He buys the trees standing. Then, when the sap has fallen, about October, they are cut down and sawn into logs. They are then probably about twelve to sixteen years old.

We saw some of these rolls of timber—they are about three feet long—arriving in the yard. Here they are what is known as given into clefts, and each cleft will eventually make one cricket bat.

### How Logs are Split

The man who does this looks over a roll for a second or two and then shoves it up on its end. Then he places the edge of his axe on the sawn end; his mate swings a heavy maul and splits the log. In under a minute he had split that log up into clefts. I must say it looked very easy and mechanical, the way he did it but it isn't. He also has to get as many clefts as

A HAMMOND BAT
The person handling the bat is no less a person than Walter Hammond himself.

possible from each roll, without wasting any of it.

In the corner off the yard was a lean-to shed, ankle deep in chips and shavings. Here a couple of men were shaping the clefts, which had just been given. They used heavy axes with edges like razors.

### A Blade Takes Shape

I watched one of them for some time. He would take up one of these clefts—slices of wood with the bark still on—glance at the grain, feel the weight of it, then chop, carelessly it seemed, until the bark fell away and you saw something like the blade of a cricket bat taking shape under your eyes. A few deft strokes, and there was the "chopped" blade, as it is known technically, of gleaming white wood.

This man has to decide before he starts his chopping which side is going to be the face of the bat, and which the round. He must see the cricket bat, as it will be, in each cleft and much depends on his eyes and judgment.

The whole of the yard was covered with stacks of these chopped blades which are left there to season for nearly two years, and at the end of that time the "chopped" blade, looking rather grey and weather-beaten, is taken off to be "drawn and made" as they call it.

We left the yard, and went up into a sort of loft—a long room with benches along the walls. The floor was covered with showings, white and shining. There was no noise, only the silky sound of very sharp knives shaving off pieces of the wood.

In this room the chopped blades were being shaped. Let us watch a workman for a minute or two. He picks up one of these blades and balances it in his hands for a second. Then he looks it over, squints down the edges, and he has already decided in his mind just what kind of a bat it will make. He clamps down the blade and gets to work with a drawknife—a two-handed affair with an edge like a newly-ground razor. He pulls the knife towards him, shaving off long strips of the wood. Every now and again he unclamps, and twirls the blade in the hand to get the feel of it again.

### Shaving the Curves

Wherever you look you see workmen getting the feel of the bat as it goes through each process. Then you see the actual bat appearing as if by magic. The back takes that graceful curve, the edges get rounded. A man shaves off a bit here unclamps, squints down the edge, and a shaving comes off there. Then he balances it again and decides there is a little too much wood in the back for it to be perfect and off it comes. By this time the blade is gleaming white again.

On some blades I noticed that a tiny piece of the surface hadn't been touched and it showed up black against the white. They call this the workman's "witness." It means that when the blade is inspected

before going on to the next process the workman says: "I've done what I can with this, and it isn't my fault if the shape and balance aren't perfect. It's the fault of the original cleft. It's a bit of wood, that's all, and even I can't turn it into the perfect bat." The edges may be too thin, or the grain run off at the side, or the back may not have enough wood in it.

In the middle of the room is a press. When the blade has been shaped, the presser takes it on. He examines the grain and feels the wood with his thumb, and then knows the right pressure to put on it. Some blades requires less pressing it can stand a full-blooded drive off Lindwall. He only presses the face—you can see the wood moving under the pressure, like indiarubber, then he hammers the edges and leaves the back alone.

### Cane from Sarawak

Away in one corner there is a screeching sound where a man is cutting the place for the splice with a circular saw; that is the only thing in the works that is not entirely done by hand. In another workshop they are making handles. The room seems full of gluepots and the smell of boiling glue.

Handles are made ef cane, and the best cane comes from Sarawak—from the depths of the jungle. They are glueing together bunches of these canes with strips of indiarubber in between like a sandwich.

### Grave Old Gentleman

These flat-sided bundles of glued cane are taken to a small workshop where a grave, white-haired old gentleman, looking rather like a dignitary of the church works by himself. On his bench is a small lathe. He fits a handle into the lathe and starts it spinning. Then he picks up a chisel with the air of a master. There is a shower of chips and, as he takes away the chisel, the bunch of canes is already round. Then he seems to give a few delicate touches with his chisel, and when he stops the lathe for a second, a bad handle, shaped and perfect, is lying there. He does scores a day and each one is perfect.

Forty years he has been with the firm, "and good for a few more," he adds, with a grave, episcopal smile. When he has finished with the square bunch of canes the handle is shaped and ready to be fitted and bound. You'd never believe it was just a bunch a few seconds ago. You can't see a join anywhere. In yet another room, handles and blades were being joined, and it seemed to me that there was more skill in this process than in any other I had seen—and each process up to date had seemed more like a conjuring trick than the last.

### Delicate Business

One of the men was just starting to fit a handle. This is an extraordinately delicate business—he uses only a draw-knife and chisel—but when the handle is in you can't feel the join. To show you how accurate this man is, they told me of a cricketer who had used his bat for three months until one day the blade flew off. He sent the bat back to the firm, but they were rather pleased than otherwise. You see, some workman had forgotten to glue

the handle, but the fitting was so perfect that even without the glue it had stood three months of hard cricket.

When the handle has been glued in, the bat goes for a final shaping and then to be polished, though that hardly seemed necessary. In a small room, thick with fine dust which had turned the men's hair white, they were sand-papering the blades and handles, and the final polish—that smooth gloss—is put on with a reindeer bone, like a pair of boots.

### Little Mystery Hole

Then we went off to see the handle bound. The whole bat is fitted into a lathe again. At the top of the handle a small noggin of cane has been left untouched and this fits into the machine, and at last I saw the solution to a mystery that had puzzled me for years. I mean that little hole at the bottom of every bat.

At my prep school, we firmly believed that it was there so that the oil could soak up into the blade. Actually, the hole is made by a fitting on the lathe. The bottom of the bat is kept in position by a small spike which causes this hole as the bat is spun round. After the binding, the last operation is done by a boy who sits there slicing the square noggins off the ends of the handles.

### Village Green or Lord's

"Now we'll show you the grading," said the manager, and we went up to his office. First he looked at the grain and colour of the wood; then he felt the weight and balance, and decided whether it would do for a cheap club bat or an England cricketer. Then it went off to be stamped with a hot iron, and it was ready for the village green or Lord's.

I must say, I felt rather awed by the skill and artistry of everybody there. The workmen were—proud to be producing perfect bats which might one day be scoring hundreds for England or Australian in the hands of a Compton or a Bradman.

As I came away I thought of all the care and skill that go into a bat from the time it's a willow growing in the ground until it leaves the works stamped and shining and still alive.

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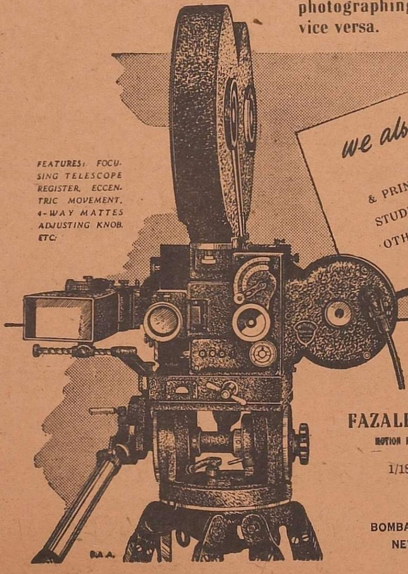

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# CHILDREN'S STORY HOURS IN AMERICAN PUBLIC LIBRARIES

By NORA E. BEUST

*Specialist For School and Children's Libraries*

The story hour has long been a significant program of children's departments in public libraries in the United States. It is natural that this activity has developed in libraries as the children's rooms are an ideal setting for the story hour. They are stocked with a variety of reading, suited to the abilities and interests of children of all ages and are housed in pleasant quarters that are decorated and furnished for children's enjoyment. These rooms are open to the boys and girls after school hours, on Saturday, and during vacations for reading, browsing, and other activities related to pleasure with books. The work of the children's department is in charge of a librarian whose basic training has stressed the importance of introducing boys and girls to be best of the literature of childhood. The objectives of the story hour may be briefly stated as: to acquaint children with the best stories in the field of children's literature (folk and fairy tales and modern stories) and to give the children the opportunitv of listening to well-told stories.

The story-hour program in the libraries usually begins in the fall, soon after the opening of school, and continues until spring. In the New York Public System the "season" begins with the high festival of Halloween (All Saints' Day eve). The old Dutch school bell at the Harlem Branch Library "rings in the witches," with all their fascinatingly scary paraphernalia, the fires burn low on the hearths of the Reading Rooms, and Halloween stories are told to the boys and girls all over the boroughs of Manhattan, the Bronx, and Richmond. These weekly, and in some library branches monthly, story hours last from 45 to 60 minutes and are held in some quiet room in the library set aside for that purpose. The children go to the room in procession. They are greeted by the story teller who has the books from which she will tell the stories on a table with a bowl of flowers and the story-hour wishing candle. This is blown out at the end of the story hour with a wish going into the candle flame from each child.

There are no interruptions during a story hour, no staged participation, no questioning and quizzing afterwards by the storyteller to discover reactions. Children often tell voluntarily what a story has meant to them, and frequently a remark made weeks or months after a story hour reveals what the child took from the story told. A story may, at the moment of telling, have no meaning for a child; but a time may come when an experience will give it meaning for him, and he will draw it from his sub-con-

sciousness to fulfill its cultural, spiritual, or humorous role.

The regular story hours are for children from approximately the third to the sixth grade. Folk and fairy tales are the backbone of these story hours. The only mediums used at any of the library story hours consist simply of books and story-tellers. The stories told are selected from approved books in their reading room collections. Imaginative stories are told in the words of the author. The essence of the folk tales is preserved in their telling. Stories are told simply, with due regard for authenticity.

Story hours are also a regular activity of the children's department in the Carnegie Library of Pittsburgh, Pennsylvania. It is through this means that the literature of the world is introduced. For the first time the child may hear of the wondrous adventures of Ulysses, the ring of Thor's hammer, the bravery of Beowulf, or the friendship of Roland and Oliver. Newer innovations are tried from time to time, puppet shows, pictures, plays, each successful in itself, but never taking the place in the child's heart of the story that is told. Always there is someone to remark, after some other form of entertainment, "Now, please tell us a story."

In the branch libraries of the Cleveland (Ohio) Public Library, story hours are held once a week from fall until spring for younger children, and for a shorter period another story hour is conducted for older boys and girls. Myths and folk tales which have been told since primitive times, along with some stories of more recent origin, are told to the younger group. A high standard is always maintained in the selection of these stories by the children's librarians. The older children are told idealistic, heroic literature, such as the King Arthur legends, stories from the Persian heroes, the adventures of Robin Hood, and heroic tales such as that of Ulysses. Show methods are avoided and careful preparation is stressed. The story-teller brings to the listeners an interpretation which grows from a sympathetic understanding and background of literary appreciation.

A number of libraries in other American cities report that they, too, are coutinuing their programs of telling the best versions of old folk tales and carefully selected modern stories. In Cleveland the story hour was curtailed along with many other activities during the war years. When the stories were resumed, hundreds of children stood patiently in line awaiting their turn to go into the story-hour rooms.

Staff and housing shortages requiring adjustment of programe still exist in libraries. The Midwestern cities of Minneapolis and St. Paul, Minnesota, have worked out innovations. In Minneapolis the staff of the central children's room which has no easily accessible place for stories, co-operates in the Saturday morning program of the Science Museum Society throughout the winter months. The program includes films on some aspect of natural science, a story, and a treasure hunt. The attendance sometimes

reaches 400 children, but carefully selected, well-told stories hold their interest.

St. Paul is using book-browsing hours at both the main library and the branches. A series of these programs is held three or four times a year for the period of a week. Local authors are featured. The young people meet them and hear them talk or tell stories. The book-browsing groups range in age from the third grade through junior high school. The children's department turned over the space formerly used as a story-hour room and auditoriun to the development of work with adolescents, because the library staff felt the importance of providing this service, and it was impossible to carry on story hours regularly because of staff shortage.

Preschool story hours are a comparatively recent development in American libraries and are still thought of as experimentat in some instances. The staff of the Long Beach (California) Public Library believe that the discussion groups carried on with parents at the tine of the preschool story are as important as the work with little children. Books on child care, books of general interest, and children's reading are stressed. Pittsburgh began its preschool story hour in 1947. Mothers bring their children (ages 3-5) for a half-hour story hour every other Wednesday. While the children are enjoying their own stories, the mothers in an adjoining room are having a program planned and executed by the librarians from the adult department.

Tacoma, in the west coast state of Washington, resumed its story program in 1947 with the preschool age group, as it was felt that there was an immediate need to interest adults in the library and its use. The small children are in many cases accompanied by their parents. Stories for the picture-book hours also require less preparation in the matter of learning than stories for other children, and with an insufficient staff any time-consuming efforts were avoided. Detroit, Michigan, began preschool story hours approximately 15 years ago. The form it takes depends upon the experience, personality, and philosophy of the individual who conducts it. Chicago, Cleveland, Los Angeles, Minneapolis, New York, and Washington, D. C., are also including some separate programs for young children. Indianapolis, Indiana, has a radio library story hour once a week over a local station. This is part of the Indianapolis Public School Radio Program. The children listen in the classroom during school time. The radio story hour has been carried on since 1936. The estimated audience is 7,000 children.

An effective radio story hour is one activity in the co-operative program with the Board of Public Education and the Carnegie Library of Pittsburgh. Two mornings a week their storyteller goes to a school classroom to make a wire recording of the story that is to be broadcast later in the day to each school in the city. The school children have a chance to see the broadcast made and to participate with songs and verses. In this manner each child in the primary grades thoughout

the city has an opportunity to hear and see a library story-teller. In all cases the children's librarian at the local branch accompanies the storyteller so that the children link "their" library to the radio story-teller. Most of the parochial-school pupils, as well as many in the county schools, also listen to the broadcasts.

Many of America's libraries co-operate with the recreational departments in conducting summer story hours or reading groups on school playgrounds. Stories are also told to such groups as Boy Scouts, Girl Scouts, and church summer schools. In all the libraries the close co-operation between public library and school library indicates the importance that teachers in the United States place on the contribution which children's librarians are making to boys and girls in their appreciation of literature.

From *School Life*, May. 1948

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*Produced & Directed by :*
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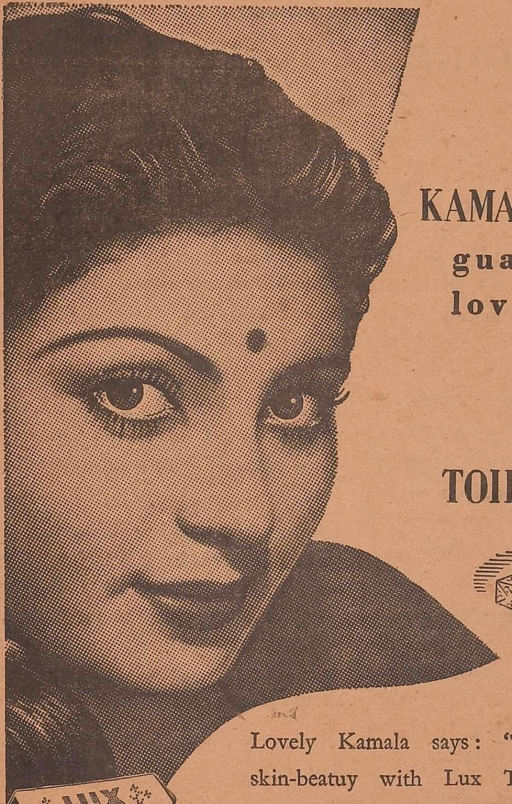

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# Film Making From A to Z

By CHARLES LORING

## 2 - The Script

In the last issue, the cinematic *idea* was discussed. It was pointed out, no matter what the type or aim, every motion picture must be based on an idea. After the selection of the idea, it is broadened into a *theme* and then a *script* is constructed.

The *script* is a plan of action and dialogue, of camera angles and lighting. It should contain information, from which every technician on the picture can plan the details of his particular contribution to the film.

It is from a *script* every film is shot. Apart from the saving of time, effort and expense a well-planned *script* will mean a better integrated film, one that hangs together, one that tells a tight, unified story without going off at a tangent.

### Audience Expectation

Scripts are generally based on audienee expectation. Any film producer, before he plans a picture should know what his audience expects.

First of all, a motion picture should put across a unified, dominant idea : it should tell some sort of a story completely.

Secondly, a motion picture should have action. Static scenes or sequences, too much dialogues or narration tend to slow down a film and defeat its purpose.

The idea must be so presented as to stimulate the audience's imagination and at the same time forcefully present the subject matter.

A well-written script should clearly establish the locale, as well as present enough details to clearly identify each character and his relationship to the story.

It is relatively easy to stimulate audience interest in a worthwhile theme, for the real task faced by the script writer is to maintain that interest, sequence by sequence throughout the entire film. The box office thrives on favourable reaction, and therefore, films to be successful, should please the audience.

### Evolving the Script

A good *script* does not *just grow.* Rather it evolves through a series of steps from the original idea to the actual diagram for production which we call the *shooting script.*

Once the idea is established the next step is to sketch briefiy, the outline of the story that is to be built around the idea. This is called the *synopsis*, and it may take the form either of a plot outline or a short prose summary of the story. The important thing is, a *synopsis* should deal with only the basic plot of the film ; it

should not deal with cinematic approach or production technicalities.

After the *synopsis* is approved, the story is written in the broader and more detailed form that is called as the *treatment*. This is a full exposition of the story written in a narrative form and includes essential action and dialogue. In addition, the treatment gives general suggestions as to the cinematic approach to be used in interpreting various parts of the story. It suggests the scope of the film, the amount of production value involved in various technical devices that will aid in putting the story across.

When the treatment is completed, it should be studied by all the technicians who in a story conference revise and decide whether the picture, as presented in the treatment can be shot with the facilities at their command.

After the treatment is approved, it is broken down into scenario form. The *scenario* is a highly detailed description in technical language, of the film that is to be shot. It is an elaborated breakdown of the treatment into actual *scenes* and *sequences* with action and dialogue clearly defined. It supplies information for the technicians, regarding camera set ups, locale of the scenes, costumes, set preparations, lighting etc. The *scenario* is the detailed blueprint of the film to be shot.

## Continuity

*Continuity*, is nothing more than the inter-relation of separate scenes and sequences, blending together to form a unified cinematic pattern. If a screen story proceeds smoothly from one place to another without adrupt breaks or meaning, we say that it has smooth *continuity*.

In other words, a good *script* should have a beginning, middle and end—each a separate phase of the story, but one leading logically into the other with a strong sense of connection binding them together. This can be done only by pre-planning. The *script* is the place where *continuity* should originate; contrary to popular belief it cannot be manufactured in the cutting room.

When a *treatment* is broken into *scenario* form the first step is to divide the action into *sequences*. A *sequence* is a serious of *scenes* which when joined together consecutively put across a unified idea or phase of action. A *sequence* in a screen play is similar to a chapter in a novel.

## Elements Of Dramatic Construction

A good *script* must have a beginning, a middle and an end. But it is not as simple as that. There are other elements of dramatic construction that must be incorporated into a successful screen-play.

The film should begin in an active way—one that is lively, dramatic, interesting or rich in suspense. Leisurely opening lulls the audience, so avoid it. Introduce the main characters and give explanations of the basic situation. Audiences require explanations. They do not like being left up in the air.

The ideal *script* is so arranged that each sequence builds higher than the last. In this way there is an overall rise in

audience interest ending with the last or climatic *sequence* which is the highest point of action in the film.

Each *scene* should appear on the screen as a logical climax, rather than merely spectacular shots that have been thrown in for effect.

A diagram of the ideal script would look like a mountain range with each climatic peak rising higher than the last. Between each peak there is a " lull " or a temporary let down in dramatic intensity in order to give the audience time to catch its breath.

The end of a screen story requires special attention. It is here that all the loose ends of the narrations are knotted together. The audience should not be left hanging in the air—rather, they should experience a feeling of satisfaction and finality at the close of the film. Once the end of a film is initiated, the story should move forward to the final *fade-out*, not wandering off at tangents or in involved explanation. Hit your audience with the final climax, leave them glowing in re-action to it, then speedily conclude your screen story.

The basic element of the dramatic screen-play is *conflict*. Without a certain opposition of characters, there can be no drama. *Comparison and Contrast* are not so effective as *conflict*.

Another factor is *motivation*. An audience requires, reason or explanation for everything that happens on the screen.

*Re-action* shots, are closeups of crowds, or individuals indicating the reactions to whatever situation is taking place. These shots are extremely valuable in that they stimulate human interest and bring them closer into the story.

*Parallel action*, indicates several threads of action taking place at the same time and is accomplished by repeated cutting back and forth, from one situation to the other. This device builds suspense.

The most important thing for the screen writer to learn in dramatic construction is *what to leave out*. Anything that doesn't contribute to the atmosphere, mood, or action of the story should be deleted.

### Planning Individual Scenes

In planning separate scenes of the script, "variety of point of view," is essential. By point of view, we mean *camera angle* and *image size*, A shot should never be just thrown in the script. There should always be a reason, why a certain angle or composition is used.

As the audience see only as much of a situation as the camera shows, the general locale should be well established at the beginning and emphasised at other points of the story.

The various image sizes are given below :—

BIG CLOSE UP: (some times called insert). A very large close up of an object filling the screen. A highly dramatic shot when correctly used. When showing a face, the frame cuts the chin and at the top of the head. It may even be a portion of the face such as the eyes or the mouth.

CLOSE UP: (some times called close shot). A conventional shot cutting from the top of the shoulders to a few inches

above the head and is the most emphatic of all shots. It is used to focus attention when some small action or expression is to be pointed out dramatically.

TWO SHOT: Shows two people together in a scene, from rather a close distance cutting them about from the level of the elbows to a few inches above the head.

MEDIUM SHOT: Shows objects or people from a medium distance giving an idea of the background also. Medium shots should alternate with long shots and close-ups.

LONG SHOT (some times called full shot). A very broad term which may mean anything from a view of a group of a group of people to a panoramic shot of vast areas.

### Transition Devices

With a view to maintain continuity between separate scenes and sequences certain transitions have to be made smoothly, by means of various devices such as; *fade in—fade out—cut—dissolve* and *wipe.*

FADE-IN is used to begin a sequence. It starts with a black screen on which the image gradually appears.

FADE—OUT reverses the above with the image gradually disappearing until the screen becomes black. It is used to end a sequence. It has an air of finality.

The CUT is a simple break in subject matter and provides a quick shift from one scene to another, without auy apparent inturruption to the sense of the sequence. It is bad technique to cut from a moving camera shot to a static shot.

The DISSOLVE is a device in which one scene is gradually faded out while the next scene fades in over it, so that they seem to blend one into the other. It implies a strong sense of connection between the two scenes, but usually accounts for a shift in time, place or action. It is smoother than a *cut* and less definite than a *fade*, but should not be used as a substitute for either one. If frequently used, it loses its effect.

The WIPE is a trick effect in which one scene literally pushes or wipes the other from the screen. It is not widely used.

### Format of the Script

The actual form of the script varies for each type of film. A few general points are however given :—

Each individual scene should be numbered and the heading should include the locale, whether the scene is interior or exterior, time of day, image size and angle and any other technical data necessary.

EXAMPLE: SCENE 28—INTERIOR MOUNTAIN CABIN--NIGHT—MEDIUM SHOT—SHOOTING TOWARD FIRE PLACE.

The action is then described in detail with all camera directions set off in capital letters. The dialogues appear against each speaker's name.

Leave margins and enough space between scenes, for possible last minute revisions. The whole script should be bound with a sturdy cover that will permit a great deal of handling.

(Next issue—P R O D U C T I O N PLANNING).

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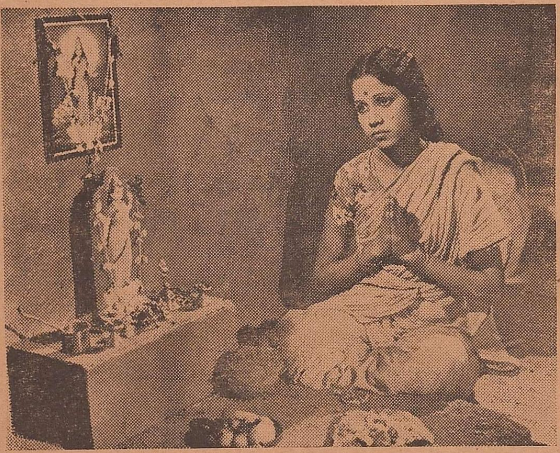

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*1. Why is that cinema actors use costly robes?*

That is one way of attracting attention. Secondly, it establishes the fact that they are overpaid.

*2. How many pictures have you seen so far?*

I have not kept an account but it may go over a thousand at least.

*A. SELVARAJU, (Pudupet).*

*1. Have you got any lady private secretary with you to know about the cine stars affairs and studio gossips?*

No girls help me in my work. As for the studio gossip, they just come floating in the air.

*2. M. V. Rajamma acts in* Gokuladasi *with Honnappa Bagavathar. Why not she act with M. K. T. Bagavathar?*

She has no objection to act with M.K.T. Bagavathar. So far it has not happened. No one can predict the future.

*VADIVEL THURAI, (Secunderabad).*

*We were all very anxious to hear M. K. Govindaraja Bagavather's performance on the radio. After hearing his, I think that M. K. T. Bagavathar's performance was much better than his brother's, both in singing and voice. Both the brothers sang the ragam "Bairavi" and I think, Thyagaraja Bagavather's way of singing is much better than that of his brother and if Bagavathar continues like this, he may be ranked with the well-known vidwans in the field of Carnatic music. Can M. K. T. Bagavathar be called as a "Sangeetha Vidwan"?*

I also heard M. K. T. Bagavather sing "Bairavi" and it was certainly good. Any day, M. K. T. is better than his brother as his quality of music these days is akin to that of a vidwan.

*V. NADARAJAH, (Nagegoda).*

*1. The success of Citadel's* Gnanasoundari *was mainly due to the superb*

Pulimootai in "*Abhimanyu*"

*acting of M. V. Rajamma and her excellent make up by* Hari Babu.

Certainly.

*2. Compare* We Two *which was turned out of the small A.V.M. Studios with* Chandralekha *which was shot at the best studio in South India.*

Are there any points of comparison between the two ?

### G. R. SWAMI, (Mylapore).

*1. Please arrange the following according to their merit in dancing—K. L. V. VASANTHA, VASUNDARA, T. R. RAJAKUMARI, T. PREMAVATHY.*

Vasundara, K. L. V. Vasantha, T. R. Rajakumari, T. Premavathy.

*2. I heard that Yoga-Mangalam will be visiting North India sometime in next month. Is it true ?*

When she has done with the South, she should certainly turn her attention to the North.

### A. G. S., (Gampola).

*Please recommend me a place to learn journalism.*

Journalism is taught in the Madras University where there is a Diploma Course. But more than learning it is experience and a flare that counts for the success of a journalist.

### N. C. KANCHANA, (Thazhakudi).

*Whom do you think as the best among the following: NOORJEHAN, PROTIMADAS GUPTA, NASEEM, SITARA, AND VANAMALA ?*

I would vote for Vanamala as the best among the lot.

### M. C. SEKAR, (Mambalam).

*At present who is getting the highest salary per picture among South Indian actors and actresses and please let me know what will be the present salary of T. R. Rajakumari.*

At present T. R. Rajakumari and Bhanumathi can be bracketted as the highest paid actresses. On an approximate estimate they should get at least Rs. 50,000 per picture. Amongst actors M. K. Thyagaraja Bagavathar, Honnappa Bagavathar and T. R. Mahalingam are the highest paid stars. I think they should also get about Rs. 50,000 each.

### T. A. RAMANATHAN, (Poona).

*1. Is it because Snehaprabha Pradhan likes "change of man flavour" she is still a "Miss" ?*

There is nothing "amiss" in a girl continuing to be a "miss".

*2. Why don't you lend your brain to S. S. Vasan for his next hit* Suryalekha ?

If you mean I should exchange my brain with that of Vasan's, I wouldn't do it, for whatever may be the worth of my brain I would like to live and die with it.

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**GANDHI MEMORIAL FUND**

# CRICKET
# NEWS & VIEWS

## MADRAS CRICKET ASSOCIATION

At a meeting of the Executive committee of the Madras Cricket Association held on July 16th, at M.C.C. with C. R. Pattabhiraman in the chair, it was resolved to place on record the Association's sincere sorrow and regret at the deaths of Sir R. D. Richmond, a former President of the Madras Cricket Association, P. R. Thevar, Vice-President of the Madras Cricket Association, and A. F. W. Dixon, I.C.S., one of the staunch supporters of Madras cricket and convey their sincere sympathy to the members of the bereaved family.

The following sub-committees were formed :

Coaching and Nets Sub-Committee : Messrs. C. R. Pattabhiraman, G. Parthasarathi. N. Sambandam, V. R. Lakshmi Ratan and K. S. Ranga Rao.

League Sub-Committee : Rao Bahadur C. R. Ganapati Pillai, N. Sambandam, Dr. V. N. C. Rau, Messrs. M. A. Chidambaram, M. Ananda Rau and V. Pattabhiraman.

Umpires Sub. Committee : J. Subbuswami, Dr. V. N. C. Rau and T. A. Ramachandran.

The last date for the league entries was fixed on July 25.

It was decided to enter for the Inter-Provincial Championship for the Ranji Trophy.

The Board of Control for Cricket in India in a circular to all Associations suggested that Mushtaq Ali be made to appear before the President and Hon. Secretary and explain his position regarding his not making the trip to Australia. The Madras Cricket Association was not in favour of the proposal. The Committee was of opinion that this question should be decided at a full Board meeting and all relevant papers and correspondence should be circulated to all the Associations well in advance before the Board meeting.

We congratulate the M. C. A. on the stand taken by them in respect of Mushtaq Ali, since neither the President nor the Secretary of the Board can possibly decide on a matter which is of All-India concern.

We also believe that the affair has been magnified more than it deserves. India cannot afford to loose a fine player like Mushtaq and it is better to follow the path of conciliation and settle the matter amicably without wounding the dignity and prestige of either the Board of Control or that of Mushtaq.

## REVISED ITINERARY FOR WEST INDIES

### Ranji Trophy Champions Accommodated

John Goddard, of Barbados, who captained the West Indies side in two Test matches against England last winter has been selected to skipper the West Indies touring team in India this winter.

The following is the complete revised itinerary of the tour :—

October 16—Arrival at Bombay.

October 19-20 vs. Indian Universities XI at Bombay.

October 23-25 vs. States XI at Baroda.

October 28-30 vs. Ranji Trophy Champions (Holkar State XI), at Indore.

November 3-6 vs. North Zone, at Patiala.

November 10-14—First Test Match, at Delhi.

November 19-21 vs. Sind Cricket Association, at Karachi.

November 23-24 vs. N. W. F. P. XI, at Peshawar.

November 27-29 vs. A Pakistan XI, at Lahore.

December 2-6 vs. West Zone, at Poona.

December 9-13—Second Test match at Bombay.

December 15-17 vs. C. C. I. XI, at Bombay.

December 20-22 vs. H. E. Governor's XI, at Nagpur.

December 26-28 vs. H. E. Governor's XI, at Calcutta.

December 31 to January 4—Third Test match at Calcutta.

January 7-9 vs. Bihar XI, at Jamshedpur.

January 13-16 vs. West Zone, at Lucknow.

January 21-24 vs. South Zone, at Madras.

January 27-31—Fourth Test match, at Madras.

February 4-8—Fifth Test match at Bombay.

February 12-13 vs. Mysore State Cricket Association, at Bangalore.

## WORLD'S BEST XI

Since the selection of world's best Cricket XI, which appeared in our issue of May 15th, there were many other selections from readers. We publish two of them below as they appear to be the best :—

I disagree with the selection of a World XI which appeared in your 15th May issue. The side is not well balanced. My team is: (1) V. M. Merchant (India); (2) B. Mitchell (S. Africa); (3) D. G. Bradman (Aus.); (4) D. Compton (Eng.); (5) W. J. Edrich (Eng.); (6) F. M. Worrell (W. Indies); (7) K. R. Miller (Aus.); (8) V.S. Hazare (Ind.); (9) T. G. Evans (Eng.); (10) I. W. Johnson (Aus.); (11) D. V. P. Wright (Eng.).

Every one is a potential run getter. The bowling is varied with Miller and Edrich fast, Hazare medium, Wright slow leg spinner, Johnson slow off spinner and Worrell and Compton slow left hand. Bradman would be captain. (A. C. W.)

I suggest the following as better than what was published in your 15th May issue. (1) V. Mankad; (2) L. Hutton; (3) W. Edrich; (4) D. Compton; (5) D, Bradman (capt.); (6) M. Donnelly; (9) I. Johnson; (10) D. Tallon; (11) R. Lindwall. This team has four excellent bowlers, not counting Edrich, who could be used in short spells. Every member is a good bat, and the inclusion of Donnelly and Hassett strengthens the fielding. Hutton is undoubtedly the soundest opening bat now playing. He has shown consistent form for a longer period than Barnes or Morris. (D. W.)

# HOW IS AUGUST FOR YOU ?

By R. S.

1-8-'48 *to* 31-8-'48

### MESHA RASI

**(Aswini, Bharani and Krittika ¼.)**

*1st week*: Augurs good for the individual. There will be easy success in everything. Towards the close of the week, a participation in general round of pleasurable sensations will be noticed.

*2nd week*: Marks extra mental activities. A number of calls will be made soliciting their services. An old enemy will become a friend and a tendency to forgive will be noticed.

*3rd week*: Provides much domestic happiness. Either there will be a reunion of partners separated or a new turn will be given to their relationship.

*4th week*: Rather a dull period. A laziness will prevail over their affair. Towards the close of the week, some money or valuable thing will be lost by their foolishness.

### VRISHABA RASI

**(Krittika ¾ Rohini and Mrigasirisha ½.)**

*1st week*: Indicates glory & honour to their activities. An intelligent planning would avert some trouble brewing. Some benefits financially is also noticeable.

*2nd week*: There will be restraint in their professional activities. Employer would find fault with silly things. Domestically also, this week does not indicate good surroundings.

*3rd week*: Will be good and pleasant. Some new activities will be undertaken, promising good income in the future, the intensity of which depends upon planetry periods now running.

*4th week*: The best week in this month in several respects. A satisfaction will prevail. A new friendship will be formed with some potentialities for good.

### MITHUNA RASI

**(Mrigasirsha ½, Arudra, Punarvasu ¾)**

*1st week*: Will start with a deficit budget. Money will be spent in purchasing ornaments, clothes and other luxurious articles. Number of guests will be coming and there will be practically a festival at home, every day.

*2nd week*: Will start with a domestic quarrel which may reach unpleasant proportions. Prefessionally too, this week does not indicate any pleasant atmosphere, though there will not be any serious trouble.

*3rd week*: There will be monetary difficulties necessitating borrowing from others. Health also will be affected, preventing normal work. Rather a week giving unpleasantness and dissatisfaction.

*4th week*: This week indicates some general good but the mind will be obsessed with a difficult domestic problem. Non-co-operation from family members will thwart good attempts of the individual.

## KATAKA RASI

**(Punarvasu ¼ Pushya and Aslesha)**

*1st week*: Starts with an augury of decent income. Money will spent in purchasing clothes, ornaments etc. Towards the close, some misunderstandings will arise with a dear friend.

*2nd week*: The individual would be introduced to a new friend whose connections will have some far reaching censquences in his profession. Generally this week has a good force for professional improvement.

*3rd week*: There will be worries on account of children, whose problems would engage their mind considerably. If they have no children, they will be worried about their parents, or kins.

*4th week*: Shows ill-health and a quarrel with wife. Financially good. Arrears will be collected. The close of the week indicates a wasteful expenditure

## SIMHA RASI

**(Makha, Purva Palghuni, Uttara Palghuni ¼)**

*1st week*: Will commence with a professional tangle the unpleasantness of which will continue throughout the week. The close of the week indicates a disappointment in a matter most confidently anticipated.

*2nd week*: During this week there will be many miscarriages of plans and the best efforts would be in vain. The individual should be careful in investments as there is a danger of losing.

*3rd week*: Good domestic life. Sexual enjoyments and pleasant company in social functions. Most of the time will be spent in visiting friends, and talking of old and forgotten stories.

*4th week*: There will be nothing of importance. A small disappointment in their inability to keep engagements. Generally speaking due to slight disturbances in domestic life they will be unable to fulfil their activities.

## KANYA RASI

**(Uttara Palghuni ¾, Hastha, Chitra ½)**

*1st week*: Indicates good income from several sources. Pending negotiations will be concluded. Towards the close of the week there will be over activities and the individual will be puzzled to know on which of them attention should be paid.

*2nd week*: There will be full expenditure most of which may be characterised as waste. Troubles due to indiscretion in professional matters are indicated. Towards the close of the week domestic happiness and meeting of old relations are possible.

*3rd week*: During this week there will be normal activities. Professionally, this week will give many good opportunities but none of them will be utillsed advantageously. A sense of disappointment would be felt towards the end of the week.

*4th week*: Shows ill-health and a tendency to waste time. Nothing of importance will be done. Not a favourable week either for speculation or for financial investments.

## THULA RASI

**(Chitra ½, Swathi, and Visaka ¾)**

*1st week*: Will start with some trouble, in a professional matter leading to breach of contracts. Deep resentment would be felt for being let down.

*2nd week*: Has indication of sure success in speculation and in the selling of properties or assets. Towards the close, some trouble in the family affairs would engage the full attention of individual, upsetting his programme.

*3rd week*: Will be a pleasant week. Calls from respectable persons or even from enemies possible. Will be having a promising atmosphere, but nothing substantial will materialise.

*4th week*: The continuation of the promising atmosphere will be there. There will be hectic activities. Towards the close of the week some definite financial gain is indicated, and efforts will have some success.

## VRISCHIKA RASI

**Visaka ¼, Anuradha, and Jeshta)**

*1st week*: There will be domesiic peace and enjoyable time will be spent in company of picked friends and relations. Some happy religious function may take place.

*2nd week*: Professionally a good week. Persons employed in technical services will be having good practice. New clients will be established. The close of the week promises new contracts having business potentialities.

*3rd week*: This also indicates success in profession. It will be better financially than the first two weeks. Health may be slightly affected, and family happiness may be threatened.

*4th week*: This week will be rather very dull. Completion of things will some how get postponed. Nothing of importance should be undertaken during this week as an atmosphere of frustration rules all affairs.

## DHANUR RASI

**(Moola, Poorvashada and Uttarashada ¼)**

*1st week*: Starts with some trouble in profession. But it will end advantageously to the individual. Generally speaking, this week will give success after some struggle in any affair.

*2nd week*: Generally good. Promises good income financially from investments. There will be some capital expenditure in family matters.

*3rd week*: During this week care must be excercised with regard to relations and with business partners. Some tale bearing will be carried and an attempt will be made to create an ill-feeltng between partners.

*4th week*: There will be over work, and consequently health will be affected. Friends and relations would be pestering them for small loans. Towards the close of the week ill-health to children possible.

## MAKARA RASI

**(Uttarashada ¾, Shravana, and Dhanishta ½)**

*1st week*: Will start with pleasant surroundings, and an enjoyable life will be spent. Some good event in the family is indicated.

*2nd week*: A conflict is indicated either with the employer or partner as the case may be. This week will obstruct peaceful domestic relations. A pessimistic tone will be noticeable.

*3rd week*: Some money will be saved. A slight misunderstanding with brothers or sisters would lead to unpleasant correspondence. Money will be spent in purchasing some vessels to the house and also garments.

*4th week*: A sudden trip, probably to a religious centre is likely. Poojas and worship will be performed in the house. Time will be spent in reciting stories from epics and puranas.

## KUMBHA RASI

**(Danishta $\frac{1}{2}$, Sathabishag, and Purvabadrapadha $\frac{3}{4}$)**

*1st week*: There will be happiness and an optimistic tone. Towards the close, a sudden expenditure will crop up and financial strain will be perceptible. In some cases it may lead to borrowing also.

*2nd week*: Problems of investments would arise. Several business calls will be made and the individual will be perplexed in choosing. Some bodily ailments are possible towards the close of the week.

*3rd week*: Promises success generally in all undertakings of ordinary nature. Disappointment in very important matters are possible. This week is not favourable fer any new venture or finishing of very important matters.

*4th week*: There will be good income, reputation and easy walkover in many things. Relationship with brothers will not be pleasant. A growing ill-feeling in the family relations will arrest the attention of the individual.

## MEENA RASI

**(Purvabadrapada $\frac{1}{4}$, Uttrabadrapada and Revathi)**

*1st week*: There will not be peace of mind due to ill-health of the wife, and also due to the unpleasant relationship with parents. An atmosphere of frustration will be present.

*2nd week*: Indicates some serious trouble with parents. There will be financial strain rather brought about unexpectedly by a wrong and ill-adviced act of the individual.

*3rd week*: Promises to do good in many things. Situations would come under control and a way will be found to end some of the difficulties of the individual.

*4th week*: This is the best week in the month. It will confer happiness and a generl satisfaction in completion of affairs. Settlements in matter most near to heart seem promising.

BY STUDIO SPY

## MADRAS

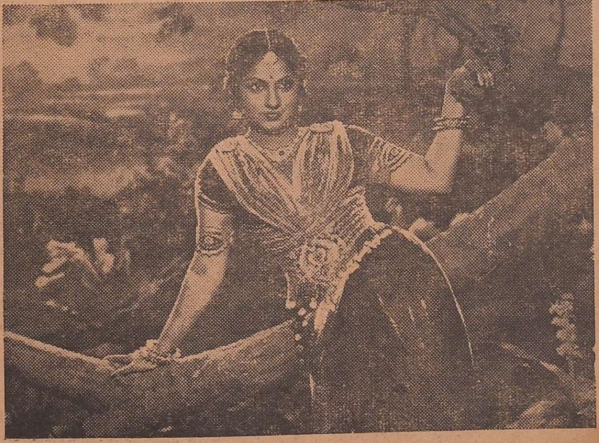
The Vijayawada Municipality has scored a march over the municipalities of tamilnad by being first in presenting an an address to S. S. Vasan, the Gemini boss.

It is said that a prophet is not honoured in his own country and this is notoriously true in respect of the sons of tamilnad. But when once things get started, tamilnad has a peculiar knack of following the trend. I have no doubt that hereafter the various municipalities of tamilnad will vie with one another to present addresses of welcome to Vasan.

By the way, there is no recorded instance of a film magnate receiving an address of welcome by any municipality anywhere in India. So Vasan's reception by Vijayawada municipality is something unique in the annals of the film industry.

o o o

If film people think that Chakravarthy is idle they are mistaken. He is very much active these days.



Mangalam in "*Demon Land*"

The Great Eastern Pictures is now being made a Limited concern. If you pass Chakravarthy's office, peep in & get a copy of the latest prospectus of his Ltd. concern.

Experienced people who have much to do with floating Ltd. concerns say, that it is a magnificient document in keeping with the great ideals and plans of founder Chakravarthy.

Soudamini in *Gokuladasi*

There is a preverb which says that, "adversity makes strange bedmates". But according to certain latest reports, petrol scarcity also has a tendency to lead people to strange bad-mates.

It seems, a certain Ramaswamy is genorous with petrol to many film folks. I do not know whether he is a petrol maguate, but whenever people knock at his door in quest of petrol, a certain girl in his house is keen on picking their friendship.

In film circles, you know what it means to get intimate with a girl. It is the same story with all film girls. But in this case the peculiarity is, people go to her house in search of petrol and not a girl.

o o o

These days Boman D. Irani is seen loitering in the varandahs of the High Court.

Is he studying new camera angles of the High Court buildings or studying the psychology of lawyers?

o o o.

The latest about MINMINI is that Kanchana is replaced by dancer Mangalam.

Kanchana is however happy. She is richer now, having purchased a house for about Rs. 30,000/-.

In the MINMINI front, the burning question is whether it is Menaka or Mangalam, who is going to be the chief girl.

o o o

Producer-Director R. Padmanabhan has engaged two studios to shoot his latest telugu picture RAKSHA REKHA.

For his capacity and talent two studies are not enough. Anyway it will be easy for Director Padmanabhan to alternate his shootings from one studio to another according to the prevailing temperature in each studio.

o o o

## BOMBAY

While on the one hand the last year's production figures show an all-time record (262 films were produced in this country in the year 1947) the Industry is also creating records for the way in which producer after producer is going insolvent. Between 15th of June and 15th of July, three Bombay producers figured in the notices of the Insolvency Registrar.

o o o

Ajit Pictures, a subsidiary of Ranjit, had the good fortune of celebrating the silver jubilee week of their very first

Gujerati picture, "Gunsundari." This is the first time in the history of the Indian motion pictures that a Gujerati film is fortunate enough to run for twenty-five weeks. The picture has grossed so far, well over four lakhs of rupees, three lakhs of which have gone to the theatre-owner Manaklal Chunilal, the weekly rental being Rs. 8,000 a week,

o o o

Having kept his heart romantically unexercised for a pretty long time, Kedar Sharma has again began practising the heart-game. The climax will soon be reached when he and a rather vivacious new star, Geeta Bali, will enter the holy state of matrimony.

o o o

A very well-known exhibitor and distributor had recently to pass a most uncomfortable half-hour in the Customs Office at the Juhu airport. It appears that this gentleman was about to board a 'plane for England. One hawk-eyed Customs official noticed that the distributor was carrying a packet of precious stones. The jewels valued at over Rs. 3,00,000 have now been confiiscated and proceedings are pending against the suspect.

o o o

Ahmedabad constabulary is rigourously enforcing the order the city magistrate prohibiting smoking in the cinema theatres. Over fifty persons were arrested during the first week of July and were fined Rs. 3 each with a reprimand that an enhanced sentence will be passed if the offence is repeated. Poona has also a rule against smoking in the cinemas. Only in Bombay you can smoke your fill in any of the cinema-theatres.

o o o

Shanta Apte is soon to start a Marathi dramatic company. And whose play is she going to stage first? Just imagine! That of Chakravarty Rajagopalachariar, our Governor General. Apte will play the leading female role while Jairam Shiledar, a Maharashtrian singer of some fame will play the male lead.

o o o

One of the less known pioneers of our Industry passed away on the 30th of last month. He was Nanabhai Chitre who had produced a silent movie called "Pundalik" as long ago as in 1912. The late Nanabhai was also a journalist having been connected with the now defunct. "Advocate of India" for a number of years.

o o o

M. V. Rajamma in *Gokuladasi*

As predicted in .thsse columns sometime ago Nurjehan and her husband Shaukat Hussein have returned to India having had very bitter experience of Pakistan regime.

o o o

Mehboob, the famous producer-director, is releasing his next picture, "Anokhi Ada" at the Eros, the aristocratic foreign picture house. Mehboob's "Humayun" was the first Indian picture to be released at this theatre. "Anokhi Ada" is the second. Economically, the release at such a theatre is always profitable. Tbe full-house collections of Eros as it did when "Humayun" was released amounted to Rs. 32,000 while the fixed rent of the theatre was Rs. 20,000. Now the rent is Rs. 16,000. But of course it is not everybody that is fortunate enough to be able to persuade Khambatta to give his theatre for a 'Deshi' fillum.

o o o

Saratchandra Bose, Netaji s brother defended Khemka of Calcutta in a suit in which Bombay's film tycoons, Kapurchand and Brothers, sought damages of over a million rupees because of Khemka's failure to allow Kapurchand the option of buying the Paradise Cinema which has been leased to the latter. After a hearing or two, the matter was amicably settled whereby Kapurchand will get the benefit of the lease for another fifteen years.

o o o

Revelations reminiscent of an international spy drama were recently made in Bombay which showed that the Hyderabad State was using a film producing unit and a few film actresses to ensnare higher-ups in the military circles and dig out important information regarding Indian Government's military plans about Hyderabad. At the moment, however, the information lacks confirmation.

Prakasha Rao and Lakshmi Rajam in "*Drohi*"

# INSTRUCTIVE

## OONCH—NEECH
(HINDI)

Produced by: New Theatres Ltd., Calcutta.
Photography: Sudhin Majumdar
Audiography: Shyamsunder Gosh
Music Direction: Pankaj Mullick
Cast: Bharathy Devi, Sumitra Devi, Chandravathy, Paul Mahendra, Hiralal, Purnendu etc.
Footage: **12,300** feet.
Distributed by: Calcutta Film Exchange, 7, Francis Joseph Street, G. T. Madras.
Direction: HEMCHANDRA.

Here is a story dealing with the problem of "the untouchable." Beni Prasad an orthodox brahmin, adopts an untouchable girl even as a child and brings her up, without her knowing that she is an outcast. He has also a daughter of his own. Beni Prasad's wife, Asha is very much attached to the outcast girl. As it always happens, the true identity of the adopted girl is found out and the high-priest asks Beni Prasad to give her up. Beni Prasad sternly refuses to send away the outcast. What is more, he plunges himself heart and soul in removing the curse of untouchability. He participated in a temple entry movement which took a violent turn, resulting in his death. The outcast as years roll by, grows up and is a strong upholder of the brahminical traditions. She is then sent to Calcutta to be married to an educated man but returns back to the village, finding that she is in love with the high-priest's nephew. When he comes to know the love of the outcast, he himself is surprised as he loves Beni Prasad's own daughter. Coming to know of the facts, Beni Prasad's own daughter asks her lover (the high-priest's nephew) to marry the outcast. But he refuses to do so. What is more the boy reveals the true identity and birth to the outcast and tells her that any question of marriage between them, is an impos si bility. The disillusioned outcast commits snicide by falling from a rock.

This is a problem story—the problem of removing the disabilities of an outcast and elevating the outcast, so that they may become honourable members of the Hindu society. It cannot be said that this problem has been solved in this picture. But then there is no use of accusing the producers for producing a picture without a solution, as even today, inspite of years and years of agitation, there are still traces of this curse in this country. The value of the picture however lies in the fact that it proves beyond any shadow of doubt that untouchability is a curse, and that the sooner it is removed the better. The educative value of the picture cannot therefore be minimised for after seeing this picture, if anybody with a little bit of common sense, still entertains the opinion that untouchability should continue to remain in our society, he must be a big fool.

The acting honours in this picture go to Sumitra Devi as Madhavi. She has a sweet personality and looks every inch the daughter of an aristocratic brahmin. In acting her role she is all humility, ready to sacrifice her happiness for the cause of

A colomful scene from "*Oonch Neech*"
The figure in the middle is Sumitra Devi

portrayal of an eccentric old man. Barathy Devi as Malathy is a sort of restless girl. She loves her dolls and loves the high priest's nephew as most of her time is divided between only these two. She is a care-free girl till the very end. She portrays her final disillusionment cleverly. Purnendu, as Ranjan the hero, has good looks and has appropriate acting abilities. The cast is altogether a well chosen one.

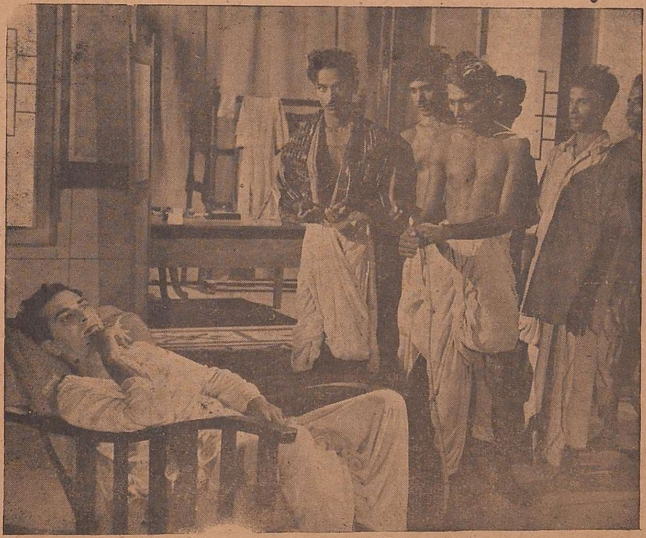
Direction of Hemchandar is good. In the earlier portions he does everything to bring home the curse of un touchability. The horror with which the high-priest shuns, the sight and touch of the untouchable children the quite matter-of-fact way

an outcast. In this respect she is every inch the daughter of her father. The next one to be commended in acting is Chandravathy as Asha, who as the wife of Beni Prasad considers not only the trust of the outcast girl as sacred but also carries out the work began by her late lamented husband, to remove untouchability. In the earlier part, she is picturised as more attached to the outcast than to her own daughter. In the later part she cuts a very sorry and pathetic figure, sad and lonely. But never for once she forgets her duty towards the outcast. Hiralal as Dr. Choudri is a lovely

way in which Beni Prasad and his wife adopt the untouchable, the manner in which Beni Prasad loses his life, are all incidents which impress one about untouchability as a curse. Later on, the self-sacrifice of Madhavi for the cause of the outeast shows to what extent members of Hindu Society should rise if untouchability is to be wiped out altogether from this country. Only in the middle portions of the picture Hemchander has a tendencey to slow down on account of the long speeches of Dr. Choudri and certain romantic scenes both of which should have been minimised. There is

also another defect. The picture deals with the individul case of one outcast and not of outcasts in general. All the same Hemchander has done the perfect work of an artist by presenting a story on a burning problem which has worried many national leaders from Mahatmaji to Nehru. It is also commendable that whereas the majority of producers in dealing with a subject like this would have gone on dragging national saints & leaders living and dead, from Nandanar to Nehru, just to obtain cheap mass popularity, Hemchander has dealt the subject on its own merits. He has not gone one step beyond.

Photography is good. Sound is clear. Sets and outdoor locations are appropriate. Songs, though few are well chosen, and apt.



A tense scene from "*Drohi*"

# AS IT STRIKES ME

"Is the killing of five persons an achievement of nationalisation of bus service?" (S. Nagappa in a question in the Assembly)

There was *no answer.*

o o o

When Abdul Hamid Khan wanted the Education Minister to make an *honest* declaration whether the study of Hindusthani was not made compulsory, the Minister objected to the word honest.

I have very often heard eminent people say, "I am honestly of opinion.........", without the hearers mistaking their honesty.

It only shows that the Education Minister has no correct appreciation of the meaning of the word honest. But then, when English has been made a third language, the indifference of the Minister to English words is more than explained.

o o o

There has been wild gossip in the city about the very learned speech of our beloved Premier at the opening ceremony of the Karaikudi Electro-Chemical Research Institute.

Couched in perfect King's English, when the Premier quoted Milton and Herbert Spencer, the gossipers were free in declaring that the speech must have been written by some one. They also said that it was read by some body other than the Premier.

Very few know that within the short tenure of his Premiership, he has learnt more English than State-craft. In fact, the Premier himself read the learned document.

There is only one thing in the Premier's speech which may cause lot of headache to statisticians. He said that, "in 1880, 40% of the population lived by industries. To-day hardly 10% are interested in industries."

I do not know wherefrom the Premier gathered this amazing piece of statistics. But then in the light of his latest speech we should take him to be "very learned" and accept it without murmur.

o o o

During the short visit of Pandit Nehru to the city, he practically knocked on the head, many of the provincial government's theories.

He condemned provincialism, communalism and langauge fanaticism, all of which virtually amount to a vote of *No Confidence* on the present Congress Ministry.

While the reaction of our Ministers over Panditji's speeches is awaited, keen observers were not slow to notice how small our Ministers looked before the dazzling Pandit Nehru.

o o o

At the unveiling ceremony of Mahatma Gandhi's portrait, the Principal of the Vivekananda College said, that the College is open for students who have *merit* without any distinction of caste and creed.

Pandit Nehru in the public meeting declared that at the Delhi Secretariat, he works with a number of Madrassis who are there by virtue of their *merit.*

Funnily, Madras Ministers don't have any faith in merit but talk of *social justice* which if it had done anything at all, has done everything to kill *merit.*

# A QUESTIONNAIRE IN WHICH 167 INTELLECTUAL WOMEN ANSWER

*Give away Intimate Secrets for Science*

Surprising results have been revealed by a secret questionnaire in which 167 women answered the most intimate questions about their private lives.

Every day for six months they indicated by means of agreed symbols each time they felt elated, inclined to cry, when they felt depressed, anxious, irritable, shy, friendly, critical and when they had headaches.

They were also asked for more intimate details.

## EMOTIONAL RYTHM

The records of the research, which set out to discover whether there is a rythm in the emotional life of women, have been deposited at the National Institute for Medical Research, Hampstead.

The questions were answered by 28 students, 25 teachers and research workers, 33 doctors, 21 secretaries, and almoners, 17 nurses and welfare workers, 6 masseuses and games instructresses, 4 writers and journalists, 1 designer and 32 women engaged in household duties.

The age of the women ranged from 20 to 47 and 110 of them were unmarried.

Here are some of the things that the women recorded :—

Tendency to cry: 598 entries ; showed a definite rythmic recurrence of the feeling.

Irritability: 113 entries, showing less tendency to rythm.

Fatigue : 3520.

Feelings of elation: 1221 (only 70% of the women made entries in this section, some of them twice a day).

Average feelings of elation; and happiness was once a fortnight, showing a rythmic recurrence of these feelings.

## HEAD ACHES

Between them the 167 women had 1,018 headaches in the six months.

The research workers who carried out the investigation do not regard it as necessarily typical of all women pointing out that such a questionnaire was only suitable for women above a certain standard of intelligence.

They draw the conclusion that a good deal of women's emotional life is subject to definite cycles, but that this does not necessarily apply to the whole of their feelings.

# FUN

The small son of the house was doing his homework, and his parents were sitting by the fire.

"What's a *fiancee.* dad?" asked the youngster presently.

"A woman who is engaged to be married," replied his father.

"And what is a fiasco?" asked the boy next.

"Oh, that's the fellow who's going to marry her."

o o o

The lecturer at a medical college was exhibiting a diagram, and said.

"The subject here limps because one leg is shorter than the other." Then he addressed one of his audience:

"Now, Mr. Snooks, what would you do in such a case?"

Young Snooks pondered deeply before answering: "I should imagine, sir that I should limp, too."

o o o

The photographer and his small son were walking along the Strand when a Negro passed them.

"Look, Dad," exclaimed the youngster, "there goes a negative!"

o o o

A small boy asked where baby brothers came from, and he was told that yon planted a seed and, after a time, God came and looked at it, and it grew into a baby.

Soon afterwards he was seen burying an orange-pip in his garden, and putting a flowerpot over the place. A week later he lifted up the flower-pot and found a tree underneath it. He looked at it for a moment, then said: "I'd kill you—if I wasn't your father."

Kumaresan in *Abhimanyu*

# ★ Studio News ★

## Madras

### Arkays Pictures

Director A. T. Krishnaswamy has been busy shooting *Devamanohari* at the Pragathy Studios. There was continuous shooting for more than 15 days and 3 sets have been completed. The rushes seen so far indicate that the picture is going to be a stunner. Honnappa Bagavathar, B. S. Saroja, Lakshmi, Kali N. Ratnam and T. K. Kalyanam are in the cast.

### Dhiren & Co

*Gokuladasi* is in the editing room. Featuring Honnoppa Bagavathar, M. V. Rajamma and T. R. Ramachandran in the leading roles it is a mythological relating to a chapter about the great saint Narada. The picture is bound to be popular when released. Lalitha and Padmini provide dance sequences. Direction: K. Subramanyam.

### Neptune Studios

K. Subramanyam is busy shooting *Geeta Gandhi* which is fast progressing with T.R. Ramachandran & B. S. Saroja in the cast. Every endeavour is being made to release this picture on the 15th August.

### Calcutta Film Exchange

*Samsaram* in tamil featuring B. S. Raja Iyengar, Vimal Kumar Krishnaveni, Madhavan, Thangavel and others is ready for release. This is a tamil picture taken in the Bombay Eastern Studios. It is stated that this picture has romance, heroics, pathos and humour in plenty.

### Pathy Pictures

Mangalam the well-known dancer is fixed for *Maya Sundari* the shooting of which will commence next month.

### A. V. M. Studios

A. V. M's latest *Vedala Ulagam* is ready for release. Featuring T. R. Mahalingam, K. Sarangapani, C. T. Rajakantham, and K. R. Chellam. the picture has enough attraction to captivate the people. The dance numbers of Kumari Kamala, Lalitha, Padmini and Tara Choudri are said to be something unique in the history of South Indian pictures. Direction: A. V. Meyyappa.

### Jupiter Pictures

Their last release *Abhimanyu* has created records wherever released.

Their coming release for Deepavali will be *Mohini*. This is a folklore in which the story centres round a magic horse. It is understood that the horse has been made by certain engineers of Crompton Engineering Co., at a cost of Rs. 25,000 V. N. Janaki, Mathuri Devi, T. S. Baliah, M. G. Ramachandran, Lalitha and Padmini are in the cast.

Another picture, a social by name *Velaikkari*, is on the floor of the studios. M. V. Rajamma has been booked for this picture. V. N. Janaki and K. R. Ramaswamy are also in the cast.

Ramnoth and Sekhar will commence their work from the first week of August.

A dance pose in *Samsaram*

### Jaiprakash Pictures

*Bhoja* is to be released in all centres of Tamilnad on the 31st. The picture has been taken with great care and contains a number of dances of an enticing kind. Featured in the picture are P. S. Govindan, Varalakshmi, Saraswathy, Kali Ratnam, Rajakantnam etc., L. S. Ramachandran has directed under the supervision of T. R. Sundaram B.A., B.Sc., (Leeds).

### Surya Films

*Sri Andal* with U. R. Jeevaratnam in the title role is making rapid progress. In the supporting cast are Soudamini, Mahadevan, M. S. Subbulakshmi, Kali Ratnam, Elumalai and P. S. Gnanam.

Narasimha Bharathy in *Abhimanyu*

## Maragatha Pictures

*The Way To Live* is in the editing room. T. S. Durairaj, T. S. Baliah, K. K. Perumal, Kali Ratnam and Jayalakshmi are in the cast. The picture is a folklore. Direction: Mitradas.

## Modern Theatres Ltd.

T. R. Sundaram is busy these days with *Adittan Kanavu*. The progress he is making is so rapid that it is very likely that he may complete it before Deepavali. Scenario is by M. L. Tandon. Songs are by Papanasam Sivan and music by G. Ramanathan. Dance numbers will be by Tara Choudry, and Lalitha-Padmini.

## Sobanachala Pictures

Rajasaheb of Mirzapur is workday and night on *Magic Horse*. Featuring the dream girl of Andhra, Anjali Devi with Nageswara Rao and A. V. Subba Rao, the cast is admirable. A folklore of absorbing interest the picture is bound to click at the box office.

## Swatantra Films

*Drohi* is in the editing room. Already arrangements have been made for releasing the picture in he city. The story has a timely appeal emphasising "ahimsa" as the only remedy for all evils' The picture has a powerful cast with Prakasa Rao and Varalakshmi in the lead and supported by Lakshmi Rajyam, Prasad, Prabhakar, Siva Rao and Rallabandi. Direction: Prasad

## Krishna Pictures

*Krishna Bhakthi* is expected to be the best ever produced so far in South India. With spectacular sets, costly costumes, enticing dance pieces, and enchanting music in addition to a story of absorbing interest, it is certainly a Deepavali release. In the cast are, T. R. Rajakumari P. U. Chinnappa, K. R. Ramaswamy, P. A. Periyanayaki, N. S. Krishnan and T. A. Mathuram Direction: R. S. Mani

# Bombay

*Khidki* directed by Santoshi is breaking all time box office records at Bangalore and Mysore where it is running to capacity houses in the 10th and 4th week respectively.

Their latest *Apni Chaya* is reported to be a greater box office hit than the two previous pictures, *Shehnai* and *Khidki*.

## Varma Films

This newly launched concern has acquired the entire distribution rights of Oriental Pictures' *Sohag Raat*. The story is based on a thrilling drama of love and sacrifice. Kedar Sharma is responsible for screen play, songs and dialogues. The cast is headed by Begum Para and Bharat Bushan and supported by Gita Bali, Pessi Patel and Nazir. The picture is creating box office records in all the three theatres, Excelsior, Lamington and Chitra.

# Calcutta

## Hindusthan Art Productions

Director Shamsuddin is now busily engaged in editing *Nisbat* which was producod in Calcutta with Yakub, Munawar Sultana, Jyoti, S. Mazhar, Mirza Mushroff, Kwaja Sabir, Baby Zubeda, Zebunisa and Ziloo Bai all of whom have given a fine display of their roles.

## Shree Amar Pictures

*Shadi Ke Baad* has a powerful story with dialogues full of entertainment and most fitted to the situation. Producers. R. S. Amar and B. R. Tandon are trying to make it the great picture of the year. It is directed by Pran Mehra and Billoo Mehra. The cast includes Jyoti, Tandon and many other popular stars. K. P. Sen is responsible for the music.

## New Theatres Ltd.

Their latest *Oonch Neech* has been released at Bombay and Madras and has been acclaimed as the most suitable picture of the day on account of its story based on "untouchability." The cast includes veterans like Bharati, Sumitra, Chandravathy, Purnendu Mukerjee, Hiralal Paul Mahendra, Ansari and others. Hem Chandra has directed while Punkaj Mullick has done the music. A review of the picture appears elsewhere.

Their next *Anjangarh* is also completed and is expected to eclipse the past records of their pictures. It is directed by Bimal Roy and music is by R. C. Boral.

*Awaiting early Release*

A STIRRING DRAMA TENSE WITH EMOTION, SUSPENSE & TEMPO

*Swatantra's*

# DROHI

DIRECTOR PRASAD

PRODUCER PRAKASH RAO

SWATANTRA FILMS LTD., MADRAS 17

A dramatic scene from **THE ANGRY GOD** (*United Artists*)

# Hot From Hollywood

## Warner Brothers

Work is well ahead with the nicely named KISS IN THE DARK. It has a familiarly named cast headed by Jane Wyman, David Niven and Wayne Morris. Delmer Davies directs.

Preparation is also well head for the new Danny Kaye picture. It is his first for the Company and the title is HAPPY TIMES. Before his London visit Kaye signed a contract with Warners to make five pictures for them in the next seven years.

Incidentally Danny Kaye has been chosen as one of the top ten comedians of the U.S.A. for 1948.

In the meantime Jack L. Warner has called for increased production activity in Hollywood. He gives as the pictures in production in April 1946, 1947 and 1948 as 44,33 and 23 respectively.

This decrease has, he states, resulted in more than 3000 technical workers losing their jobs—a crippling loss to the industry.

## M. G. M.

COMMAND DECISION, from the stage play of the same name, with Clark Gable, van Johnson, Walter Pidgeon and John Hodiak heading a large cast has gone to the shooting stage. Sidney Franklin is producing the picture with Sam Wood directing.

WORDS AND MUSIC is a musical of major dimensions an Arthur Freed production directed by Norman Taurog and presenting Judy Garland. Mickey Rooney. Gene Kelly, Ann Sothern, and Ann Miller,

## Fox

### Producer of Gentleman's Agreement Honoured Again

Darryl F, Zenuck's production of GENTLEMAN'S AGREEMENT won so many of the Academy Awards that it is pleasing and fitting that its Great Producer should receive an additional personal Honour.

Mr. Zenuck and Laura Z Hobson, author of the novel on which GENTLEMAN'S AGREEMENT is based, were awarded Thomas Jefferson prizes for the " Advancement of Democracy " (through the writting and making of the film) by the council against Intolerance in America.

Officials of 1,000 civic organizations and editors of all newspapers and magazine's throughout U. S: A. cast ballots indicating their choice for the Jefferson Awards, which were made in virtually every walk of life.

Ann Sheridan in "*Silver River*" (*Warner*)

Joan Fontaine in "*Letter from an unkown woman*" (*Universal*)

"GENTLEMAN'S AGREEMENT" Academy Awards were four-fold: The film received the coveted Oscar for the Rest Picture of the Year; Elia Kazan's direction of the picture was judged to be the best of the year, the role played by Celeste Holm was considered to be the finest supporting role of the year and Dean Stockwell, also in the film, was awarded the Oscar for the best juvenile performance.

## Universal

### It Happened in Hollywood

Producer Nunnally Johnson has arrived in Washington, D. C. to meet with theater and government officials to lay the ground work for the world premiere of "The Senator Was Indiscreet," starring William Powell to be held in the U. S. capital late this year......The U-I producer hopes

to coincide the film's premiere with the beginning of the torrid 1948 prssidential campaign.

Character actor Thomas Gomez has been signed for an important supporting in "Casbah," a musical version of "Pepe Le Moko" starring Yvonne De Carlo and Tony Martin......Following a sneak preview of "The Lost Moment," starring Susan Hayward and Robert Cummings. Universal International executives are scouting for another property to pair the popular team.

Because of grapevine reports regarding Frank Skinner's musical score for Doug Firbanks, Jr's "The Exile," four recording companies have opened negotiations with the actor and Universal — International to publish the score for general release......U-I's Technicolor "River Lady" unit has left the studio to film exterior scenes in central California.

New York stage favorite Mady Christians has completed her role as Joan Fontaine's mother in "Letter From An Unknown Woman" and has started wardrobe tests for "All My Sons," her second consecutive film for Univsrsal-International.....Director Jules Dassin and his camera crew returned to New York this week to film additional silent shots for Mark Hellinger's "The Naked City." The film's cast, headed by Barry Fitzgerald, recently completed three months of shooting in the Big City.

Dorothy McGuire, Gregory Peck & John Garfield in *Gentleman's Agreement* (*Fox*)

# United Artists

## What's Ahead For The Animated Cartoon?

The cartoon has become an important part of every moviegoer's life. Perhaps he would not stay away from the theatres bscause of the cartoon's demise, but his movie enjoyment surely wouldn't be as great. We need a touch of the fantastic in our lives, a breath of the unreal, the unbelievable. And where else can it be found but in the pleasant capsules animated cartoons offer?

When I first became a cartoonist in 1916, there was no animated cartoon industry. We were just a handful of newspaper cartoonists and artists who quit our jobs to enter a strange new field.. What the outcome would be none of us knew; we hoped the venture would prove successful, but it was anybody's guess as to where the new medium would go.

Gregory LaCava didn't know, neither did Milt Gross. And itwas a cinch that I, a sixteen-year old kid who had been working for a year as assistant artist on the New York Journal-American, didn't know. One thing we shared was an enthusiasm for. and a faith in, the future of animated cartoons. I still belleve in them.

In my thirtyone years in the business, I've seen it go through its growing pains and reach success. The early crude drawings—sans backgrounds, color, music, and voice—lumped and shipped all over the screen. The smooth finished product of to-day is a far cry from those first attempts. We haven't gotten there the easy way. It's been an everlasting effort te improve our product, we are constantly experimenting with new techniques, new characters, new ways to improve our films And we'll keep right on doing it.

May be I'm wrong, but I can't believe that all our years of trying: all our time, money, energy, imagination and patience have been invested in a form of entertainment that will die out after a little over thirty years. I think we can go right on making animated cartoons, and keep right on ringing the bell for the industry and our movie going public for a long, long time.

# Columbia

## Song of India

Columbia Pictures has concluded an agreement with Albert Rogell for the latter to produce and direct "Song of India" for independent Columbia release, w!th Turhan Bey and Sabu as the male stars.

The romantic melodrama deals with the efforts of a pair of India's princely rulers with western educations to bring progress and enlightenment to that sub-continent, now that independence has been achieved. The original screenplay is by Art Arthur and Jerome Odlum.

Turhan Bey recently completed playing the title role in "The Spiritualist" for Eagle-Lion. Sabu will be seen in a starring role in U-I's forthcoming Monte Shaff production, "Man Eaters of Kumaon."

# Monogram

Two official requests that "16 Fathoms Deep" be premiered in Florida were received over the weekend by Irving Allen, who directed the picture and produced it with Arthur Lake and James S. Burkett for Monogram

Governor Millard F. Caldwell wrote that the premiering of the picture ar Tarpon Springs, where it was filmed, "will mean a great deal to the citizens of Tarpon Springs, and will be a matter of keen interest in Florida generally."

Fred H. Howard, mayor-commissioner of Tarpon Springs, wrote that he had advised the premier might be held elsewhere, and added, "We certainly hope that you will put forth your best efforts to see that it is brought here."

Allen has expressed the possibility that the film will be given a first showing at Tarpon Springs simultaneously with 15 key-city openings.

# Republic

## Music For Macbeth:

The original score for the Charles K. Feldman-Orson Welles production of "Macbeth," composed by Jacques Ibert in Italy, has just been received at Republic Studios. It came in a package just large enough to contain about ten feet of film and in a manner that introduced a new method for transmitting musical scores. The entire score, consisting for one hour of music, was photographed on film and mailed from Rome. The package, weighing less than three ounces, represented seven weeks of work by composer Ibert. Republic is currently having the film developed, and later will screen it for music writers who will transpose it to paper...

# British News

## Selznick-Korda Combine

David O. Selznick and Sir Alexandar Korda have joined together for producing pictures in England. The first four films will be produced during the next twelve months. Two of the four will be in technicolour. The two share the ownership of the productions in such a way that Selznick will own the picture outright for tha western hemisphere with Korda retaining the rights for the eastern hemisphere.

ARLENE DAHI, a native of Minneapolis, has been signed to an acting contract by M-G-M. The lovely redhead Arlene is a screen newcomer-and will play the role of Van Johnson's old flame in "The Bride Goes Wild," new romantic comedy in which Johnson is teamed with June Allyson.

# Resourceful Varadan

It has long been a boast of Varadan that he could get on in life without money. "It is resource, that makes a man live, not a packet of currency". That's what he used to say while we stared at him in admiration.

For all we know, Varadan was well off. He, used to be here, there, everywhere, always well dressed with the nicest things. As for any ostensible living he had none to our knowledge.

I was passing through the China Bazar on a Saturday afternoon and definitely in a hurry to catch the Bus to reach home. Who should hail me, but dear old Varadan! He smiled broadly and tapped me on my shoulders with an affection that is always characterstic of him though I would confess that the tapping was by no means gentle as my shoulders ached after the contact it had with Varadan's muscular hands.

"Why not a good lunch?" asked Varadan.

"Certainly, but to-day being the 28th of the month, I have hardly any cash left. In fact, I am hurrying home to have my tiffin. You know the office closes in the afternoon on Saturdays."

"Damn the money, as if it counts at all," said Varadan. "It's resource, my dear that makes things which money cannot make. If you care for a good lunch at Jawahar Cafe, come with me."

Well, I did follow Varadan and to the best of cafes in Madras. Varadan ordered things right and left. From the delicious sweets we jumped to the fruit salad, then to masala Dosais, Vadais, and Bajjis. I was hungry and so was Varadan. We both ate to our heart's content and when the bill for Rs. 3/12/- was brought Varadan took it without a momen's hesitation. I thanked Varadan for the nice lunch I ever had and he squeezed my hands much to my discomfort for instead of the sqeezing being gentle, it was so rough as to make me cry with pain. That's Varadan's way of doing things and you have no option but to acquiesce.

At the outer entrance where the bills had to be paid, Varadan placed his hands in his coat-packet and shouted " My God, I have left my purse behind ".

I was feeling awkward at the situation but not Varadan. After a minute I said " You are a resourceful chap ".

"Never mind", he said," I know where I had left it. It must be at the office of Allen Roberts. You know I was just coming out after speaking to McAllen, the General Manager. Will you stay here while I run up and get the purse?"

The hotel manager beckoned me respectfully to a chair beside him while Varadan disappeared the next moment. It was 2-30. when he went away. For the time being I was the security for the unpaid bill.

From time to time I was looking at the big clock in front of me. Two hours passed and still there was no trace of Varadan.

The hotel manager was looking at me with a mock smile. I could not face him squarely.

I lost my patience and drew out form my purse a five rupee note which I had kept for emergency purposes, and paid the bill. As I walked home, my admiration for Varadan increased hundredfold. Indeed he is a resourceful chap. Isn't it? Who would, but Varadan make the guest pay for the host?

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